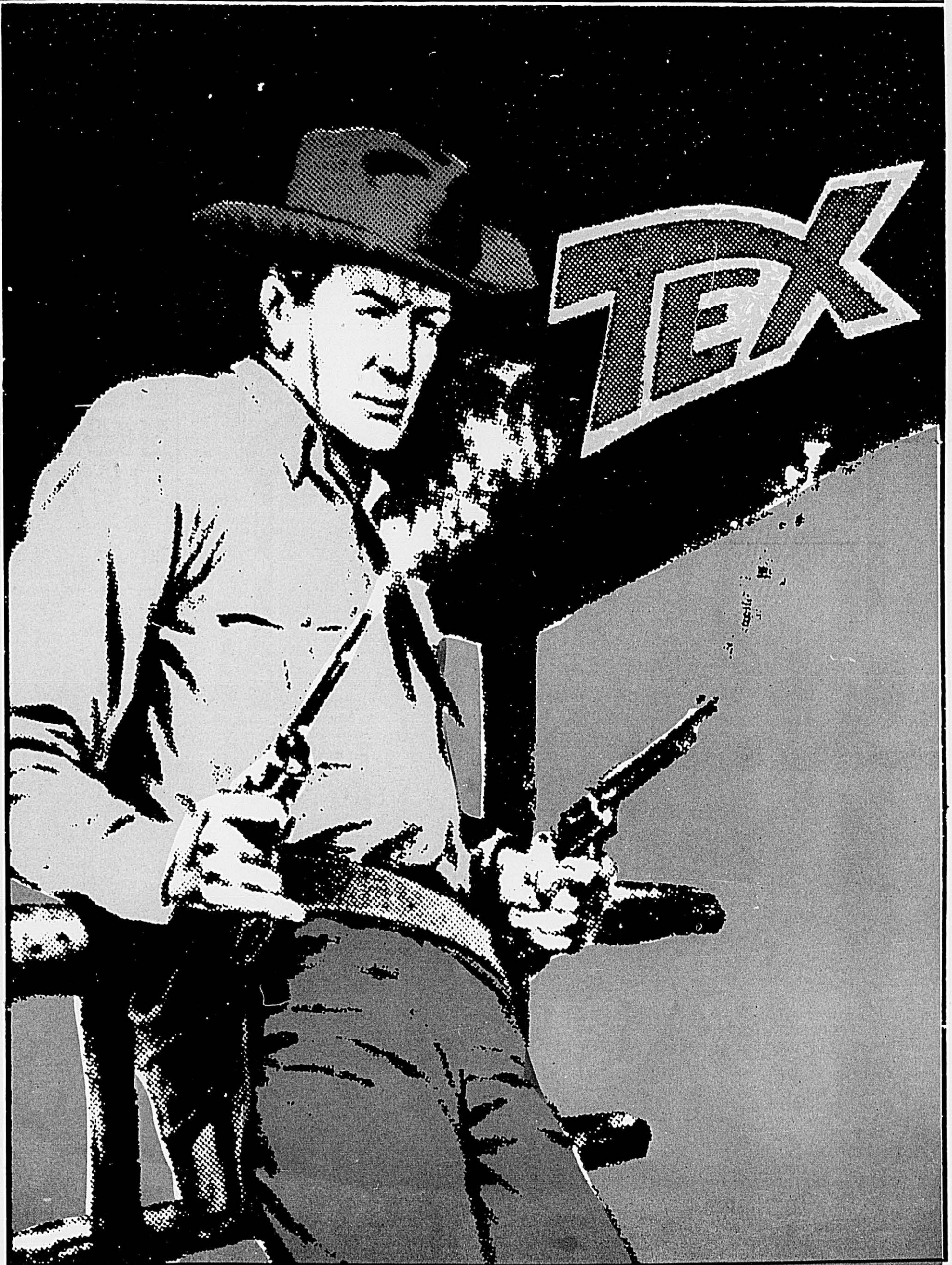


MCGILL DAILY CULTURE

Volume 82, Number 33

Shooting from the Hip Since 1911

Thursday, November, 5th, 1992



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Guerrilla girls take the Art world by storm

FILM

Guerrillas in Our Midst • directed by Amy Harrison • LD50 Films, 1992

BY FIONA MCCAWE

They wear gorilla masks and miniskirts with matching hose. They brandish bananas as they furnish soundbites for the evening news. They are hip, more than a little bit silly, and they have become a potent political force in the New York Art scene.

And they could represent the future of feminism, said director Amy Harrison at a screening of her film *Guerrillas in Our Midst* at the Festival de Nouveau Film et Video.

The half hour documentary begins with filming of the Girls poster at night. The black and white film is unclear, the camera moves quickly, and the music sounds like something off a bad Japanese monster movie.

This is New York, capital of the Art world. It's the eighties boomtime, and Art (with a capital "A") is being sold like never before. In an unregulated market, the wealthy are eagerly investing in the latest works by the genius-du-jour. A new art movement, neo-expressionism has entered the scene, with more than a little bit of help from the gallery owners and Art critics.

But at the same time as unbelievable wealth is being poured into Art, it turns out that the money only goes to a few select artists, and lo and behold the vast majority of those artists are male and white.

Enter the Guerrilla Girls. An anonymous collective of women art-

ists, they papered the city with witty but well-argued posters, and made public appearances wearing gorilla masks. They name names of gallery owners and critics who discriminate. And they ask questions meant for the decision-makers of the Art world.

One poster asks "When sexism and racism are out of style what will your collection be worth?" Another lists the advantages of being a woman artist, including "Not being stuck in a tenured university position", "working without the pressures of success" and "knowing your career might pick up after you're eighty."

Harrison's film is stylish and insightful at the same time, demystifying the whole business of Art.

Made-for-soundbite feminism

While Harrison is not a Guerrilla Girl (and she emphasises that she doesn't know the identities of any of the Girls she interviewed), she uses a similar type of humour in putting together this film, using footage from King Kong films and other cheesy old movies.

"I felt I was taking from their style and going further," said Harrison in an interview with the *Daily*. "I wanted to extend their way of playing with hype to the screen."

Harrison said the decision to make the film was partly inspired by her



TOM WHITE

own experiences, when she first came to New York in 1984, freshly graduated from McGill and eager to become a visual artist.

She said the political climate in the art scene was a stark contrast to the politicised atmosphere on campus.

"The dialogue in the art world did not concern itself with multiculturalism or feminism," said Harrison. She said the Guerrilla Girls, in calling attention to the issues provided a breath of fresh air.

Harrison said she found the Guerrilla Girls' humorous and savvy style a welcome change from more conventional forms of feminist protest.

"The feminism I was accustomed to was voiced from the point of view

of women as victims," said Harrison.

"The Guerrilla Girls did not use that kind of approach."

"They were also really good at selling the issue," she added. "They infiltrated the system, used slick graphics and made their message accessible to people."

Harrison said this kind of "market savvy" represented a new way of doing feminist activism.

If this is true, then it is welcome. Certainly feminist expression can do a lot worse than the accessible and humorous Guerrilla Girls. There are a number of other fields where the Girls' message seems to be much needed. For example, most of the films in the festival in which Harrison's film appeared were di-

rected by men.

But I am uncertain about how far a made-for-soundbite feminism with "packaged issues" can go. It may work in the Art world, but how useful would it be in other areas?

Will it be helpful to poorer, uneducated women, who have very limited scope for finding employment giving them a living wage? It is easy to be glamorous and hip in the Art world — people expect it of you. It is hard to imagine the same sort of style showing up in a fish cannery, a textile mill or a day-care centre.

After all, style is for those that can afford it.

In general, *Guerrillas in our Midst* is an informative and amusing film. Let's hope it shows up again.

Inspector Hound full of colourful characters

THEATRE

The Real Inspector Hound • directed by Erin Berry • Players' Theatre

BY JENNY EDWARDS



It was almost eight o'clock and I was sprinting up McTavish to see and review Tom Stoppard's play *The Real Inspector Hound*. As I entered the McGill Players' Theatre room, I noticed a row of chairs sporting that blaring word: RESERVED.

Well, reserved for who? I wondered. Someone with the prestigious title of McGill Daily Culture writer? Possible. However, as I approached the seats, I noticed a rather austere looking chap, so after a little hesitation, I opted to sit somewhere else.

Well, to my surprise this chap was not only a critic, but an actual actor in the play. Soon he was accompanied by another critic, a flighty, quirky fellow.

Before the real play started, these two talked, bickered and fought for the armrest and started to evoke images in my mind of those two old guys who crack jokes and throw insults on the Muppet Show.

Then the real play started. The set was the parlor room of the Muldoon mansion and Mrs. Drudge, the housekeeper, was doing the cleaning while taking swigs from the bottle hidden beneath her housecoat.

Enter a mysterious visitor,

Simon Gascoyne, a suave but sleazy sort, and Felicity Cunningham, the young and delightful guest who turns cross when she finds out Gascoyne is in love with someone else.

It seems he's pursuing Mrs. Muldoon, the seductive and mysterious widow, but there is someone who stands in his way: the late Mr. Muldoon's half-brother, Magnus, who has just arrived from Canada. (The play takes place somewhere in England).

When Mrs. Drudge turns on the radio, we learn that there is a madman on the loose. The announcer tells us that he is somewhere near the Muldoon mansion. Then amidst the appropriate sounds of distant howling arrives the final character, Inspector Hound. On the scene to investigate, of course.

Through all of this however, we are not permitted to forget our two dear critics. Our attention repeatedly switches back and forth from the Muldoon mansion to the critics as they predict what the outcome of the mystery will be.

But then in a sudden twist of the plot, the critics actually find themselves in the mansion living the lives of previous

characters whose fates seem all too vividly familiar.

Seem a bit confusing? Not to worry, the pieces fall into place. The only trouble I have with the play is that after such a lengthy denouement, the whodunit solution seemed understated and told in a rather flippant manner. No one dropped a bomb and no one seemed particularly shocked, which left the audience only partly fulfilled.

More fascinating than finding out who the culprit is, are the colourful characters themselves. Within this ensemble of eccentrics, Birdboot (one of the critics) and Mrs Drudge are especially fun to watch, but on the whole the entire cast does an admirable job.

Do go see this play, it's a lot of fun and a good way to spend an evening. But remember, don't sit in the reserved seats or else you too may find yourself re-enacting a role whose outcome looks far from attractive.

The Real Inspector Hound is playing at the McGill Players' Theatre, 3rd floor of the Union Building nightly at 20h until November 7. Tickets are \$5 for students and seniors, \$10 general admission.

McGILL DAILY CULTURE

The ugly war on drugs

Kate Stewart



BY M. WUERKER. REPRINTED FROM COVERT ACTION INFORMATION BULLETIN

letters

Ian Hay
UI Arts

Daphné Despatis

Hugh Cawker
M. Music I

Ed. note: We apologise for the error

Ed. note: Rahul Varma and Ken McDonough, your letter is too long. Please come and edit it to 300 words or less.

letters

Hooks insists on seeing the social problems of North America as "interlocking systems of domination

Let's save the nasty word "racist" for whites — the traditional holders of "the traditional forms of power" (of which she provides no description), and scorn



Unlike Mr. Kafé, I have found the school board and the school's principals to be professional, fair-minded and human in their dealings with me. I do not doubt that some of our students are guilty of having made racial slurs. But, let me assure you that such behaviour is not representative of our student body nor is it condoned by the staff.

Currently, TAs in the Faculty of Music do receive a salary, and not "nothing" as your article reports. It is true, however, that salaries were cut in the 1992-93 academic year by as much as 8-10 per cent. In some cases, workloads increased drastically without a corresponding pay raise. In effect, this

errata

• And yesterday we said TAs in the Faculty of Music receive nothing for their services. They actually do receive a salary, but it has been cut by up to 10 per cent this year. We apologise whole-heartedly for the mistake.



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contributors:
Liam Nickerson, Jenny Edwards,
Catriona Richardson, James Forbes,
Beatrice van Dijk, Inderbir Riar,
Jane Tremblay, Greg Millard, Mo
Al-Nuaimy, Damien Stodola,
Thomas White

Business and Advertising Office: 3480 McTavish, room B-17 Montréal, Québec H3A 1X9 [514] 398-6790
Editorial Offices: 3480 McTavish, room B-03 Montréal, Québec H3A 1X9 telephone [514] 398-6784 fax: [514] 398-8318

Henry Rollins — rising above the morass of people and authority

BY Inderbir Riar

Henry Rollins has gained the dubious and often misleading distinction of being the angriest man in music today.

True, his lyrics and writing are smeared with violence, self-destruction and societal madness, but Henry Rollins has chosen to record, rather than invent, what he sees around him.

Rollins leads the Rollins Band, writes books, does spoken-word tours and runs a publishing house devoted to his books and projects by other alternative authors.

Rollins's trip involves power, passion and self-respect. He channels his energy into his creative projects and steadfastly refuses to be reduced by social codes of normal behavior. His writing serves as a reflection of the warped nature of Western culture as evidenced by someone who has had more than his share of scars.

He is currently on tour with the Beastie Boys, a double-bill that rolled into town on Tuesday night.

Rollins told the audience in Montréal that one should rise above the morass of people and authority that suppresses the individual. By being stronger, healthier, smarter and quicker than the others, one can emerge as a powerful and self-actualised individual.

The Rollins Band set, although far too short, was an electrifying explosion of raw power and wrecking-ball music. The wall of sound set up by the band was only penetrated by Rollins' formidable throat. His intense stage presence resonated with the energy of his writing.

While opening with "Low Self Opinion" and "Tearing" from his latest album, *The End of Silence*, it was the surprise mix of songs like "Do It" and "Joy Riding with Frank" that carried the show.

The *Daily* spoke to a reserved and somewhat monosyllabic Henry Rollins last week by telephone from Dayton, Ohio.



Henry Rollins, on tour with the Beastie Boys

Daily: Your tour schedule over the past year has been pretty hectic. What have you been doing with your free time?

Rollins: I'm always working. I've got a record company I'm working at, I've got a book company. I've done a lot of interviews and a lot of writing. So my time is pretty busy.

How did this connection with the Beastie Boys come together?

Both bands wanted to do this, and we have the same agent. So it just came together.

Have you been doing any spoken word shows this year?

Only 19 shows, here and there.

Will this stuff be released?

I have a two-CD set coming out in January, and I released a six-CD box set.

You were doing some talking shows with Hubert Selby Jr.

Well, I do a lot of talking shows with Selby and I book his shows. I distribute his books in America.

When you met Selby, were his books still being published?

Oh yeah. But two of his five titles you can't even get in America now. The woman who owns the titles doesn't think we're the right label to put them out, so we import the hardback copy into the country and sell them.

Is there a trade-off on the spoken-word tours?

No. He does his thing and I do

mine. We're two different people.

What projects are you currently working on?

I'm starting a record label, but since my partner's not here, I can't really say much on that. There will be press release in a few weeks. I've also got my writing and I'm working at the book label. I'm also starting a video label.

We got a few videos of mine that are all finished. They're a series of interviews with people. We found really intense vagrants, Vietnam veterans, people who come from really extreme backgrounds.

Apart from your own works, you've published titles by Joe Cole and Nick Cave. How much more has the focus of

the label expanded?

We're working with Alan Vega of Suicide. We have a second title by Bill Shields and another by Don Bajema. Next year, we have a book coming out by Iggy Pop. I have another book coming out in the spring. So we've things going on.

In *One From None* you make a distinction between discipline and insanity. Is that a polarity or perhaps two sides of the same coin?

For me it's more two sides of the same coin. Sometimes it can be very restraining and sometimes it can be that which releases you so you can really go. I put a lot of discipline on my body. I work out, so when I want to cut loose and let myself go, my body can withstand it. And that's it, right there.

The Looks or the Lifestyle: Tribute to Italian porn queen

The Looks or the Lifestyle is the brand new release by British Band Pop Will Eat Itself. Originally from the Midlands of England, PWEI have had several hit singles in the UK and on the European commercial and alternative charts.

Having played but once in Montréal about two or three years ago at the Foulfoules Electriques, they have a small but ever-growing following.

I attended that show and must

say that it was definitely one of the most energetic and fun gigs I have ever seen.

PWEI's style of music embraces very powerful guitar riffs, with samples and "technology" remaining an integral part of the band's overall sound.

PWEI's classic pop tunes, which include "There is no love between

us anymore", "Love Missile F1-11", "Can U Dig it" and "Very Metal Noise Pollution" have received some airplay right from the beginning on stations like CFMB and CKUT.

Fans of European football

during the summer of 1990, was PWEI's tribute to the World Cup in Italy. Cicciolina, the Italian porn queen, ran for election as Head of State in Italy, and actually received a sizeable vote.

Let's get back to PWEI's new

should check out the new single "Touched by the hand of Cicciolina". This record, released

album. *The Looks or the Lifestyle* has a much more direct, aggressive, and wild guitar sound approach than on their previous LP, *Cure for Sanity*.

There are 12 tracks on the new disc, with "England's Finest", "Karmadrome", and their top-20 UK single "Bulletproof", remixed by Adrian Sherwood, the gems on this great new release.

Go out and buy it.

MUSIC

The Looks or the Lifestyle • Pop Will Eat Itself • BMG Records, 1992

BY BORIS SHEDOV

MUSIC

Youssou N'Dour

beating a path to your world

Eyes Open • Youssou N'Dour • 40 Acres & a Mule, 1992

BY MO AL-NUAIMY



Africa is rapidly becoming the focus of the Worldbeat genre. Unsatisfied with their local celebrity status, an ever-increasing number of African artists are repackaging their culture for more lucrative western consumption.

One of the rapidly rising stars in this field of reverse colonisation is Senegalese singer/songwriter Youssou N'Dour. Since his first collaborations with Peter Gabriel in the mid-Eighties, N'Dour has been wooing international audiences with *mbalax*, an international interpretation of traditional rhythms.

N'Dour was already a well-established star in Africa by 1986 when Gabriel introduced him to the world on his album *So*. His audience was further widened when he joined Gabriel on his subsequent world tour.

Since then the world has literally become his oyster. In '89 he released his first international album on Gabriel's Real World label and 1990 saw the release of *Set*, an LP produced by Micheal Brooke that was voted Best Album of the Year in a Rolling Stone reader poll.

Last year, N'Dour signed to Spike Lee's 40 Acres and a Mule Musicworks label, impressed by Lee's assurance that he considered N'Dour "part of the legacy of great African-American music." Say what you will about the man, Spike has a great way with words.

Youssou N'Dour's latest release, *Eyes Open*, is a multi-faceted blend of moods and styles that pays tribute not only to his versatility as a performer but also the rich tapestry of his cultural roots.

His unmistakable ululating voice paints evocative pictures of African life in five languages: His native tongue Wolof, Fulani and Serer (also from Senegal) and English and French. Geez, and we have trouble with just two.

"New Africa" starts things off with a mix of talking drums and choppy guitars in an enticingly rap/R&B'ish mood. Hard to imagine but good for the ears.

"No More" is a haunting, acoustic ballad sung predominantly in English, that speaks of promises nurtured and neglected. Sounds like a campaign promise doesn't it?

Another emotionally charged track is "Hope", a very western sounding soft rock piece, saved from tackiness by N'Dour's incredible voice and interspersed with some really infectious drumming.

"Africa Remembers" talks about the price of the slave trade on Africa and the world. The blues/jazz mood creates a fitting cultural link to America and N'Dour's voice has to be heard to be believed.

Groovesters will love "Yo Le Le (Fulani Groove)". This track is an upbeat tribute to the music and the struggle for cultural survival of the Fulani people of northern Senegal.

These songs represent only a small sample of the incredibly varied moods on this offering. *Eyes Open* contains an hour and a half of music produced at N'Dour's state-of-the-art Xippi Studio in Dakar.

It claims to be the result of several years of introspective composing and performing. This is a sound that leaps out of the speakers and dances for your ears in a fitting tribute to a superbly talented musician.

Listening to this disc isn't the only way you can appreciate N'Dour's talents. He'll be bringing his *Super Etoiles to the Spectrum* on Wednesday, November 11, for a long awaited show. Tickets are a pricey \$23.50.

NEW CDs WORTH HEARING

BY BORIS SHEDOV

The Smiths, *There is a Light That Never Goes Out* — The second CD Compilation of the Smiths' Hits is now available. It includes "Hand in Glove" and "I Don't Owe You Anything".

Techno Trip III is a compilation of the best techno and rave dance music put together by Toronto DJ Chris Sheppard.

Inspiral Carpets, *Revenge of the Goldfish* is the third LP from this Liverpool band, going back to their original sixties sound. It features the latest CD single "Generations".

Nine Inch Nails, *Broken* is the new release from

neo-industrialist Trent Reznor. If you love hard hitting techno get this. A six track mini LP, apparently secretly recorded in a variety of locations without permission of his record label.

Cure, *A Letter to Elise* — This cassette single is a remix from the album *Wish*.

Siouxsie and the Banshees, *Twice upon a Time*, the single is a compilation featuring their latest single "Fear".

Brian Eno, *Nenue Net* will be out soon. It features "Fractal Zoom" remixed by Moby. It's a mixed LP featuring the old and the new Brian Eno.

New Import CDs

Ned's Atomic Dustbin, *Are You Normal* — This is the second LP from this hard-hitting band. It is a follow-up to their 1991 debut *God Fodder*.

The Mission, *Shades of Green* is a remix of a track on their great *Mask* LP done by techno band the Utah Saints.

The Farm, CD Single — Their cover of Human League's "Don't You Want Me Baby" is a weak effort

considering they have given us pop classics such as "Groovy Train". They have a new LP in the works.

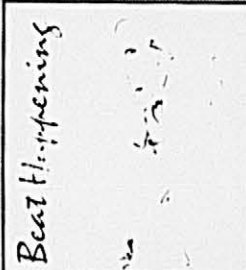
Cabaret Voltaire — The veteran techno-industrialists have released *Plasticity*. It's 72 minutes of remixes from their early days to the present.

The Shamen — They played last week in Toronto with the Utah Saints and have released a remix of "Boss Drum", the title track of their latest LP.



Stuff & things from CKUT

CKUT's chart is based on airplay received.
Nov. 2 — Nov. 15



ARTIST	ALBUM	LABEL
various	Kill Rock Stars	Kill Rock Stars/Cargo
Beat Happening	You Turn Me On	K/Subpop/Cargo
Superconductor(cc)	Heavy With Puppy (EP)	Boner
Brian Eno	Nerve Net	WEA
Furnace Face (cc)	Just Buy It	One Handed Records/Cargo
Babes in Toyland	Fontanelle	WEA
Velocity Girl	EP	Subpop/Cargo
Lunachicks	EP	Safe House/Fringe
Controlled Bleeding	Penetration	Third Mind/Cargo
Sonic Youth	Dirty	DGC/MCA
Ministry	Psalm 69	WEA
Elliott Sharp/Carbon	Tocsin	Enemy/Fusion III
Jesus Lizard	Liar	Touch & Go
Muslimgauze	Zul'M	Extreme/Cargo
X-Legged Sally	Slow Up	Sub Rosa
Eric's Trip (cc)	7"	Disques Nim
Carcass	Tools of the Trade	Earache/Relativity
Megadeth	Countdown to Extinction	Combat/Capitol
Son House	Father of the Delta Blues	Sony
Paul Weller	Uh Huh Oh Yeh	Go!
Per Capita (cc)	A New Dream (cassette)	demo
various	Afternoon Delight	Subpop/Cargo
Napalm Death	Death by Manipulation	Earache/Relativity
various	Surprise Your Pig	Staple Gun/Cargo
Supersuckers	Smoke of Hell	Subpop/Cargo
various	International Pop Underground Convention	K/Cargo
various	Eight Songs for Greg Sage and the Wipers	Tim Kerr
Sucking Chest Wound (cc)	God Family Country	DOVe
Fastbacks	The Question Is No	Subpop/Cargo
Bad Livers	Delusions of Banjer	Touch & Go
Batz Without Flesh	This Liquid	N.T.S.
Pitchshifter	Submit	Earache/Relativity
Giant Sand	Ramp	Amazing Black Sand
House of Love	House of Love	Fontana/Polygram
Tar	Teetering (7")	Touch & Go

CKUT best bet: the "Knitting Factory Tour": media manipulators "Negativland", ex-Tone Dogs singer Amio Denlo, and Roy Nathanson/Athony Coleman, this Friday at Fofounes Electriques.

cc = Canadian Content

All people interested in volunteering at CKUT are invited to our next general orientation meeting, Tuesday, November 17. If you would like more information on CKUT and its programming, come on down to our offices located in the basement of the William Shatner Building and pick up a copy of our program guide, STATIK.

e v e n t s

Today

Sithembiso Nyoni will be speaking on Structural Adjustment and Drought in Southern Africa at 12h at 3715 Peel. For more info, call 982-6606.

McGill's department of Epidemiology and Biostatistics presents: "How Robust are Conclusions About Covariates Effects in Survival Analysis?" at 1020 Pine Ave West, room 25 at 13h.

The McGill Anthro dept presents Prof Barbara D. Miller from the university of Pittsburg speaking on "The endangered sex, ten years later at 16h30 in Leacock 738.

AIESEC McGill holds their third general assembly at 17h30 in Bronfman 426. For more info, call 398-6821.

The Yellow Door presents Maxine Berger and Eugene Abrams reading from their latest works. Admission is \$2, refreshments are provided. An open stage follows the readings. It begins at 20h and is at 3625 Aylmer. Call 398-6243 for more info.

Friday

The Marketing Club holds its 6th annual luncheon at the Delta Hotel at 11h30. The topic discussed will be Global vs. Regional Marketing. Tickets are \$15 for members, \$20 for non members.

The Dept of Psychology presents Dr. David Olson of the Center of Applied and Cognitive Science speaking on Cognition and Literacy at 15h in the Stewart Bio Building, 1205 Doctor Penfield. For more info, please call 398-6105.

Arthur Kroker of Concordia university will be speaking on "The Possessed Individual: Spasm" in Arts w215.

McGill's Caribbean Student's Society is holding a general meeting at 18h30 in room 1180 of 550 Sherbrooke West.

A film on the East Timor massacres will be presented in the Hall building of Concordia at 19:00. Room H-520, 1455 de Maisonneuve W.

The Yellow Door Open Stage presents Mark Fenster with Marginal Notes at 20h, 3625 Aylmer. Admission is \$2, refreshments will be served, and an open stage will follow.

The Good Shepherd Community Group holds its annual fundraiser today from 10h to 16h. The sale consists of donated bazaar items, and all proceeds go directly to the centre's programmes and upkeep. It will be held at 2520 Lionel Groulx, near the metro.

Weekend

The Canada Tibet Committee is holding "A Day in Tibet" all day Saturday, 11h-18h, in the Victoria Room of 4626 Sherbrooke West in Westmount. Admittance is \$3, \$2 for seniors, and free for children under 12. Includes handicrafts, dances, movies and food.



DEPARTMENT OF PSYCHOLOGY McGill University

**Male & Female Participants* needed
for a study in personality psychology:**
(especially Male)

* who are aged 18-24 and presently enrolled in an undergraduate program.

The study will involve filling out some questionnaires and will require approximately 1 1/2 hours.

Each participant will be paid \$15.00.

All data will remain strictly confidential.

If you think you might be interested in participating, please contact us at 398-3717 or come to Room S3/22 in the Stewart Biology Building, for further information.

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Tectonic Plates shift hypnotically

FILM

Tectonic Plates • directed by Peter Mettler • Rhombus Media, 1992

BY BEATRICE VAN DIJK

Tectonic Plates is a hypnotic new film. Adapted for the screen from the play by Robert Lepage, it is a movie of strange characters, carefully crafted metaphors and lingering images.

The premise of the film is that people are like continents. We are all part of an original whole now drifting across the globe. When we collide and connect the vibrations are far-reaching and pervasive.

This premise is expressed through the lives of the characters. The heroine, Madeleine, falls in love with her art history professor, Jacques. When he disappears she runs off to Venice to drown herself in a perfect romantic death.

As she drowns, Africa moves slowly towards Europe, and just as Madeleine is almost destroyed by her collision with Jacques, Venice is threatened by a collision of continents.

Jacques' fate is weird. His psyche is taken over by a Scottish goddess. He believes he has been emasculated by her and turned into a woman. One of the funniest yet most depressing parts of the film is when a young man from Anchorage falls in love with Jacques thinking he really is a woman.

There are other strange and touching characters. Constance is a junkie Madeleine meets in Venice

(warning: there is a shooting-up scene in this film—ugh). Constance is obsessed with the death of the swan in *Swan Lake*. A deaf man who lives through his jigsaw puzzles understands how single human experiences fit together. An eccentric Welsh pianist plays Chopin continuously.

Although the lives of its characters give a loose story to *Tectonic Plates*, it is the film's images that are most memorable.

Shots of water are particularly important. Turbulent oceans, stagnant Venetian canals, and a pool of water on a stage offer opportunities for further exploitation of the metaphor of humans-as-continents drifting across the earth. Many scenes are filmed with the actors floating half submerged.

Much of the movie is a filmed theatrical performance. Some parts have been shot in Venice, Scotland and Montréal. The mix of stage and screen is magical. It is as if one is witnessing a one-of-a-kind performance with all the visual effects of the cinema.

Tectonic Plates is a romantic film. Not Hollywood/Harlequin romantic, but Beethoven/Byron romantic. Georges Sand and Chopin are secondary characters. A painting of Sand appears in several scenes as both a symbol of sexual confusion

and artistic inspiration.

The movie ends with a quotation from Chopin: "In the end, it is simplicity that matters, with all its charm." Mettler has created a simple film, clear as water. Its characters are moving, its images unsettling. *Tectonic Plates* drifts mesmerizingly across the screen and is not easily forgettable.

Tectonic Plates will be showing at Cinéma Parallèle, 3682 Boul St-Laurent, until November 11th.



JONNY EISEN

Tension upstages action in *The Ambulance*

FILM

The Ambulance • directed by Larry Cohen • 1991

BY LIAM NICKERSON

Larry Cohen's *The Ambulance* is a wonderfully odd thriller. The film meshes black humour, solid performances and a truly strange premise to create a suspenseful and satisfying experience for the viewer.

Josh Baker (Eric Roberts) is an illustrator working in New York City at Marvel Comics. He attempts to pick up a beautiful business woman who becomes ill and is taken away by a vintage ambulance. Josh becomes obsessed with finding the woman.

Eric Roberts is perfect for the part of Josh. He has a reckless charm and abrasive attitude which make his character's determination more believable. James Earl Jones as the gum-chewing detective is often hilarious and always out of left field.

But it is the supporting cast which steal the film. Red Buttons as an old New York Post reporter is endearingly cranky and Eric Braeden delivers a fine performance as the mad doctor.

Stan Lee of Marvel Comics and the creator of Spiderman plays himself in a humorous cameo in which he offers Eric Roberts advice about women.

Cohen's film never relies on gore or special effects for its suspense. Tension is built up through eerie shots of the ambulance and through the deteriorating physical state of Josh.

He is beaten up, run over, drugged and generally abused throughout the course of the movie. It is his unfaltering drive to find the missing woman that makes his character identifiable and consequently the film works.

The stunts and car chases which permeate the film are fast and furious. Stunt coordinator Spiro Razatos creates some refreshingly original car chase effects which give the ambulance a more frightening personality. The quickness of the action never threatens to upstage the feeling of tension which is sustained throughout the entire film.

Larry Cohen, the director who brought us cult films like *It's Alive!* and *Q* does more of the same with *The Ambulance*. The direction is fast paced and quirky, never letting the tension wane.

Cohen, who also wrote the film, never loses sight of the black humour inherent in the concept of an ambulance as a vehicle of death. The film is peppered with little jokes and ironies which add to the film rather than undermine its suspense.

Working with a rather modest budget, Cohen has created a tight little suspense film which never threatens to get out of control. The film at times seems to borrow heavily from Spielberg's classic *The Duel* in which a man is chased by a homicidal truck and driver across the United States, but it benefits from a more likeable hero.

The Ambulance is a satisfying little thriller. The viewer shares Josh's feelings of urban paranoia and helplessness. The film occasionally verges on becoming as two-dimensional as one of Josh's comics but Cohen manages to keep the film just on this side of possibility.

The Ambulance was shown at the Festival International Cinema Fantastique and has yet to be released on video.

The Lover captures erotic innocence

FILM

The Lover • directed by Jean-Jacques Annaud • 1992

BY CATRIONA RICHARDSON

There was a lot of buildup for the recent release of Jean-Jacques Annaud's latest film *The Lover*. Publicity and advertising are important, true, but they tend to create a lot of expectations for a film to live up to.

According to some, expectations were not met. After seeing the film, I could not help but question if this was the fault of the film or of the expectations.

I enjoyed the film. It is not astonishingly brilliant, as indeed few films are. But it is extremely well done for what it is, a depiction of erotic love.

The familiar ingredients for the classic love story were all there: young girl, poor family, has affair with older man of wealthy family. Their passion is fiery, but not enough to overcome social differences and the two lovers part. In this case the girl (played by British actress Jane March) is French, and the man (Tony Leung) is Chinese.

The setting: 1929 colonial Vietnam.

Was that it? Was that 'really' all there was to the film? If you think so, you'd probably agree with those who call it stupid or lame.

But that is not the extent of the film. It is true that the plot is simple and the story doesn't lose itself in dramatic explanations of family relationships. But that is not the focus of the film. To see it as such is to ignore the more romantic aspects of the film, which make the film what it is.

The use of the camera to explore the more erotic elements of the lovers' surrounding is one of the more notable achievements of the film. The cinematography is excellent and should not be considered secondary. What may seem to be "a beautiful country playing itself" was in fact a beautiful country captured brilliantly by the filmmakers.

Although the acting was not overly dramatic, there did exist a subtlety of character that fit well with the rest of the film. A growing

admiration of the young heroine's control of emotion and self awareness develops throughout the story.

March plays in her character the innocence of a young girl that one equates with the romance of first love, and at the same time embraces fully the sexual desire and appeal of the mature woman.

The sex scenes may seem banal if you spend the whole time looking for body patches. However, the filmmakers' use of light, shadow, sound and emotion, are far more interesting. The sex is not kinky, but instead holds the charm of innocence and truth that is rare in film.

Is it sexy? If romantic is sexy, then yes, if erotic is sexy, then yes, if a *Conde Nast* traveller and a rented soft-core porn is sexy, then no this film is not sexy. But it seems to me a sad sad day when romance and erotica are considered "lame".

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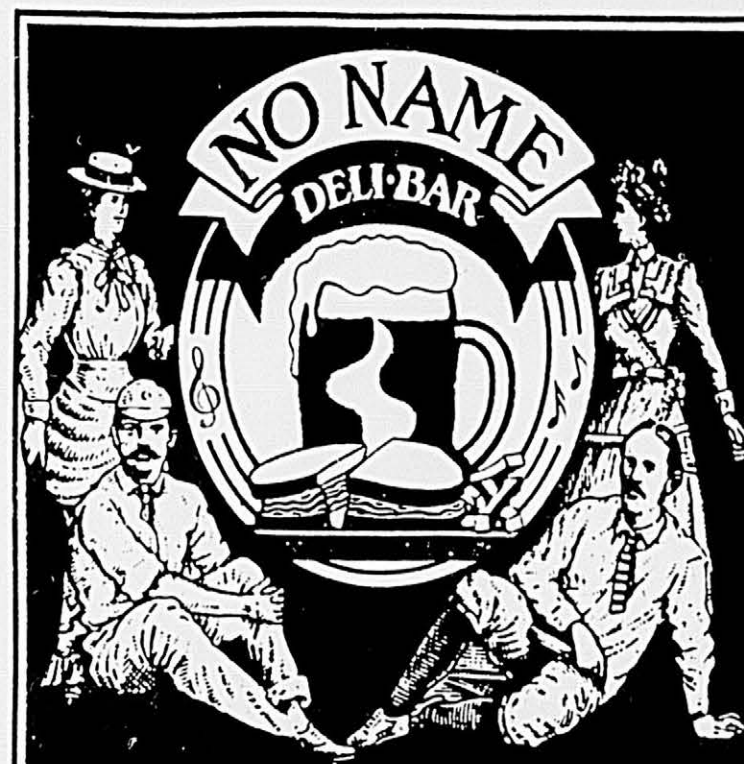
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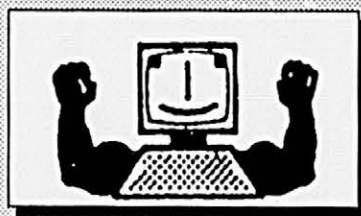
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